

M. F. A.

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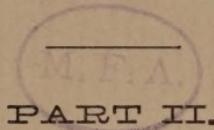
MUSEUM OF FINE ARTS.

FIFTEENTH CATALOGUE

OF

WORKS OF ART

EXHIBITED.



Paintings of

PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART.



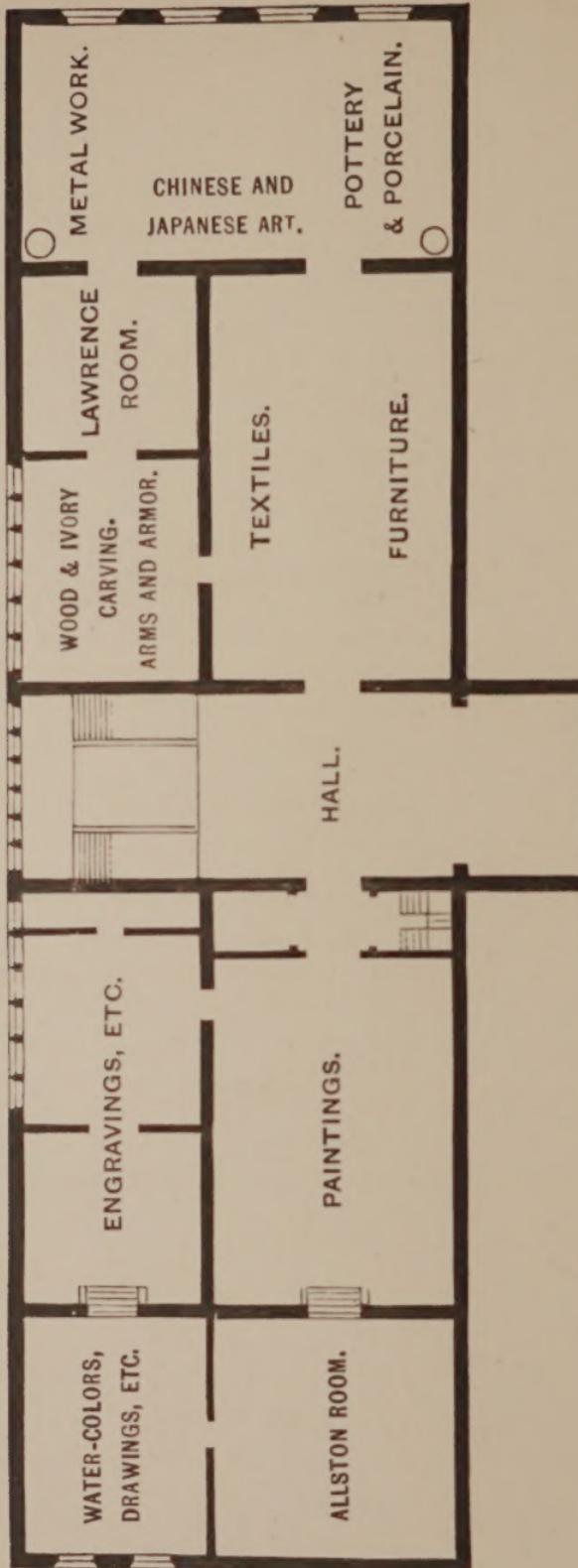
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BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.

1880.



M. F. A.



P A I N T I N G S.

The names of lenders are printed in Italics.

PICTURE GALLERY.

LEON Y ESCOSURA: b. in the Asturias.

A pupil of Gérôme, and painter of interiors with figures, representing scenes of other times.

1. Reception of the Ambassador. *Thomas Wigglesworth.*

— HARLAMOFF. Russian, domiciled in Paris.

2. Bohemian Girl. *M. F. A.* *J. W. Paige.*

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.

A pupil of Delaroche. He spent three years in Italy, and has sent his pictures to the Salon nearly every year since 1838. Also, has executed many etchings.

3. Landscape. *Thomas Wigglesworth.*

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814.

Pupil of Gigoux and Corot.

4. A Brook in the Woods. *Gift of E. D. Boit, Jr.*

JOZEF CHELMONSKI. Studio at Paris.

5. Russian Village at night. *Mrs. W. A. Tappan.*

HUGUES MERLE.

6. Interrupted Meditations. *Thomas Wigglesworth.*

CONSTANT TROYON: b. Sévres, 1810; d. 1865.

7. Landscape. *Thos. G. Appleton.*

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Picture Gallery.

J. A. A. PILS: b. Paris, 1813; d. 1875.

Professor at the École des Beaux Arts. Pupil of Picot.

After his studies in Rome, he travelled considerably, and went to the East during the Crimean war, where he made studies for some of his most notable pictures.

8. Zouaves behind a redoubt. *Thomas Wigglesworth.*

EUGÈNE FROMENTIN: b. at La Rochelle, 1820; d. 1876

Studied under Cabat; travelled in the East, 1846, and visited Algiers. His works, almost without exception, represent Oriental subjects.

9. Interior of Khan. *J. W. Paige.*

EUGÈNE CICERI, modern Italian school.

10. On the Loing. *Edward Wheelwright.*

11. Village of Bouron. *Edward Wheelwright.*

12. Gorge aux loups, Fontainebleau. *Edward Wheelwright.*

A. DÉMAREST, modern French school.

13. L'Enlèvement de Psyché. *Mrs. Marcou.*

CHARLES ÉMILE JACQUE: b. Paris, 1813.

Chevalier of the Legion of Honor. A painter of rural subjects, engraver, and etcher. By many, his etchings are more highly prized than his paintings.

14. Landscape with Sheep. *Thomas Wigglesworth.*

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

He was sent to Paris in 1839, by his father, to study law, but he was determined to be an artist, and sent a picture to the Salon of 1844. He was considered the chief of the realistic school. A communist, in 1871 he authorized the destruction of the column Vendôme, for which he was tried and sentenced to six months' imprisonment. Afterwards lived in Switzerland. In 1872 the jury of admission, at the suggestion of Meissonier, decided that the works of Courbet could not be received at the Salon, and henceforth he exhibited elsewhere.

15. La Curée. *H. Sayles.*

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal. It was only when he made landscape his chief motive that the public found out his merits.

16. Woods. Presented to the Museum.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

17. Study for the "Volunteers of 1792."

Presented by the contribution of several persons.

GUSTAVE BRION: b. at Rothau, France, 1824; d. 1877.

Chevalier of the Legion of Honor. Pupil of Guérin at Strasbourg.

18. Coming out of Church.

Q. A. Shaw.

P. T. CLAYS.

19. Marine. *Thomas Wigglesworth.*

ADOLPHE SCHREYER: b. Frankfort-on-the-Main, 1828.
Medals at Paris, Vienna, Brussels, etc.

20. A Bulgarian Convoy. *Henry L. Higginson.*

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

21. Dante and Virgil entering the Infernal Regions.

Gift of Quincy A. Shaw.

22. Landscape. *Thos. G. Appleton.*

23. Sunset. *J. W. Paige.*

24. Landscape with Village. *Henry L. Higginson.*

25. Nymphs bathing (unfinished). Gift of James Davis.

THEO. ROUSSEAU: b. Paris, 1812; d. 1867.

Chevalier of the Legion of Honor. Pupil of Guillon Lethière. A landscape painter, who made his *début* in 1834.

26. Landscape. *Thomas Wigglesworth.*

ÉMILE LAMBINET: b. Versailles, 1810; d. 1878.

Pupil of Drölling. Appeared at the Salon, 1833.

27. Landscape. *J. W. Paige.*

H. KOEK KOEK.

28. Marine. *Mrs. F. Gibbs.*

DIAZ. (See No. 16.)

29. In the Woods. *J. W. Paige.*

30. Landscape. *Thomas Wigglesworth.*

MATHIAS MARIS: b. in Hague; resident in London.

31. Interior of Kitchen, Woman trussing a Fowl.

Edward Wheelwright.

JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1853 to 1870.

Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

33. Bergère Assise. Gift of S. D. Warren.

34. Tobit and Anna watching for the return of Tobias.

Henry Sales.

35. Shepherdess Knitting. *Edward Wheelwright.*

36. Woman and Child. Unfinished.

Gift of Martin Brimmer.

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture in Paris. For three years exhibited at the Paris Salon. Of late years, his studio was at Boston.

37. A November Day. *Francis Brooks.*

38. Cupid Twanging his Bow. *Francis Brooks.*
39. Sunset. *Thomas G. Appleton.*
40. Sketch for Anahita. *Miss Jane Hunt.*
41. The Girl at the Fountain. *Miss Hunt, Newport.*
43. White Horse. *Miss Hunt, Newport.*
44. Mother with Two Children. *Miss Hunt, Newport.*
45. On the Edge of the Forest. *Edward Wheelwright.*
46. Haymaker. *Francis Brooks.*
47. The Farmer's Return. *Miss Hunt, Newport.*
48. Moonlight. *Miss Hunt, Newport.*
49. Sheep Shearing at Barbison. *Edward Wheelwright.*
50. Fontainebleau Forest. *Mrs. Hunt.*
51. Cupid Twanging his Bow. *Richard M. Hunt, New York.*
56. The Prodigal Son. *Leavitt Hunt, Weathersfield Bow, Vt.*
57. St. John's River. *Thomas Wiggleworth.*
58. Head of "Sleep" for "Anahita." *Miss Hunt, Newport.*
59. Head, Daughter of Concierge. *Mrs. Hunt.*
60. Portrait of Abraham Lincoln. *Mrs. Hunt.*
61. Landscape. Autumn Afternoon in Waltham. *Richard M. Hunt, New York.*
62. Fortune. Study for the Capitol at Albany. *Estate of Wm. M. Hunt.*
66. Cold Sunset at Newtonville. Palette Knife Sketch. *Miss Hunt, Newport.*
67. Portrait of Charles Sumner. *Estate of Wm. M. Hunt.*
68. Head of a Girl. *Thomas G. Appleton.*
69. Portrait of Elinor Hunt. *Mrs. Hunt.*
70. Portrait of Mrs. Claffin. *William Claffin.*
71. Woods at Naushon. *Estate of Wm. M. Hunt.*

Picture Gallery.

72. Girl with a Kitten. *Mrs. Hunt.*
 73. First Love. *Miss Hunt, Newport.*
 74. Boy Chasing a Goose. *Miss Hunt, Newport.*
 75. Samuel. *Mrs. Hunt.*
 76. Head of Woman. *Mrs. Wm. Claflin.*
 78. Italian Girl. *Mrs. Wm. Claflin.*
 80. Doe. *Francis Brooks.*
 81. First Landscape Painted in Europe. *Miss Hunt, Newport.*
 82. Amesbury in the Distance. *Miss Hunt, Newport.*
 83. Spring Chickens. *Estate of Wm. M. Hunt.*
 84. Portrait of Mrs. Hunt, mother of William M. Hunt. *Miss Jane Hunt.*
 85. Portrait of Miss Claflin. *Mrs. Wm. Claflin.*
 88. Portrait of Master Lawrence Brooks. Sketch. *Peter C. Brooks, Jr.*
 89. Stag in Fontainebleau. *Francis Brooks.*
 90. Ocean at Magnolia. *Miss Lilian Clarke.*
 91. Twin Lambs on a Hillside, Newport. *Mrs. G. Long.*
 92. Portrait of the late Dr. J. B. S. Jackson. *Harvard Medical School Association.*

MRS. S. T. DARRAH.

A native of Pennsylvania. Her professional life has been spent in Boston. She paints landscapes and marine views.

93. Lake Champlain. *The Artist.*
 CHARLES SPRAGUE PEARCE: native of Boston, pupil of Bonnat.
 94. The Sacrifice of Isaac. *The Artist.*

A. BIERSTADT: b. Düsseldorf, 1829.

Chevalier of the Legion of Honor. He was taken to America when an infant, and grew up there. In 1853 entered the Academy of Düsseldorf; afterwards travelled in Italy and Switzerland, pursuing his art.

95. The Arch of Octavius. *Athenæum.*

EASTMAN JOHNSON: b. in Maine.

Studied at Düsseldorf, and afterwards in Italy, Paris, and at The Hague, where he remained four years. Returning to America, he opened a studio in New York, and has become celebrated for his sketches and pictures of American domestic and negro life.

96. Girl picking Water Lilies. *Thos. G. Appleton.*

GEORGE INNES.

97. Landscape. *Thos. G. Appleton.*

J. FRED. WILLIAMS.

98. Landscape. *Miss A. A. Draper.*

EDWIN WHITE.

99. Interior of the Bargello, Florence. *Gift of Mrs. White.*

DAVID NEAL: b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil of the Chevalier Aymuller and of Piloty. In 1876 he was awarded the great medal of the Royal Bavarian Academy of Fine Arts, for his "First Meeting of Mary Stuart and Rizzio." This medal is the highest gift of the Academy, and Mr Neal the first American upon whom it has been bestowed.

101. Interior of Westminster Abbey. *Mrs. Francis Cutting.*

J. FOXCROFT COLE: b. in Maine.

Pupil of Lambinet and Jacque. Studio in Boston

102. On the Coast, Normandy. *Dr. H. C. Angel.*

JAMES WHISTLER: b. at Lowell, Mass., 1834.

Taken as a child to Russia, but returned to America at twelve years of age, and was educated at West Point. In 1855 he removed to England, and later studied two years under Gleyre in Paris. Settled in London. Has exhibited his works at the Royal Academy, Paris Salon, The Hague, etc. As an etcher, he stands in the foremost rank of those practising the art, and received a gold medal at The Hague.

103. Interior. *Edward W. Hooper.*

GEORGE H. BOUGHTON: b. in England, 1834.

Went to Albany, N. Y., 1837, where he opened a studio in 1850. In 1861 removed to London, where he has since resided.

104. Fading Light.

Thos. G. Appleton.

T. H. HOTCHKISS.

105. Monte Mario.

Thos. G. Appleton.

JOHN LA FARGE.

Figure, flower, and landscape artist. Studios at New York and Newport. He executed the frescos in Trinity Church, Boston.

107. Study of Snowstorm.

Henry L. Higginson.

108. A Gray Day.

Henry L. Higginson.

109. Sunset Study, Newport.

Henry L. Higginson.

110. Snow Field.

Henry L. Higginson.

GEORGE FULLER: b. Deerfield, Mass., 1822.

A pupil of H. K. Brown, of Albany. Settled in Boston, and afterwards in New York, and in 1859 travelled in Europe. Between 1860 and 1876 he devoted himself to study, and did not paint for the public until the latter year. Studio in Boston.

111. Study for Romany Girl.

The Artist.

MISS E. C. BARTOL, native of Boston.

112. Portrait.

Mrs. Lothrop.

F. W. ROGERS.

113. "Steady."

Thomas Wigglesworth.

J. L. AUDUBON.

114. Fishhawk.

Miss Bates.

MRS. S. W. WHITMAN. Studio in Boston.

115. Portrait.

George A. Gardner.

ERNEST W. LONGFELLOW: b. Cambridge, 1845.

Landscape and figure painter. Pupil of Couture.

116. Biondina.

The Artist.

MRS. ELLEN S. DIXEY, of Boston.

117. Jasmines.

The Artist.

GEORGE S. WASSON.

118. The Old Sentinel.

The Artist.

W. ALLAN GAY: b. at Hingham, Mass., 1821.

Studied under Weir at West Point, and Troyon at Paris.
Resides in Boston.

119. Market at Soohag on the Nile. *Thos. G. Appleton.*

MISS HELEN M. KNOWLTON.

120. Marine.

The Artist.

MISS MARY E. WILLIAMS.

121. Roman Beggar.

The Artist.

FRANK DUVENECK: b. in America.

Studied in Munich. A pupil of Diez, and considered one
of his best followers.

123. A Circassian. Presented by Miss Hooper.

ELIHU VEDDER: b. New York, 1830.

Studied for a short time in his native city, and later became
a pupil of T. H. Matteson, of Sherbourne, N. Y. After
some years spent in Italy, he opened a studio in New
York, but is at present a resident of Rome.

125. The Sorceress. *Miss A. A. Draper.*

126. The Sea Serpent. *Thos. G. Appleton.*

127. Landscape. Bequest of Chas. Sumner.

HAMILTON G. WILDE. Studio in Boston.

128. Sunset, near Belliane, on the Nile.

Harleston Deacon.

JAMES M. STONE: b. Dana, Mass., 1841.

He received his art education at Munich, and has spent his
professional life in Boston.

129. Portrait of Frank Dengler. *The Artist.*

F. J. VOLTZ: b. at Washington, 1817.

Member of the Academies of Berlin and Munich; Royal Bavarian professor; studied at the Academy of Munich, and in 1843 went to Italy, where he remained two years. His specialty is in representing Ilyric animal pictures.

130. Cattle.

H. P. Kidder.

J. F. KENSETT: b. Connecticut, 1818; d. 1873.

Studied in Europe several years. Studio at New York.

131. Trees and Brook.

Tina G. Appleton.

In the centre of the gallery is placed a ROMAN CINERARY URN, of Oriental alabaster. Gift of Geo. B. Emerson.

ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter, both in London and Paris, he returned to America in 1794, and settled for a time in Philadelphia. Among the sitters of Stuart in Europe were three kings, Louis XVI., George III., and George IV., the last painted while he was Prince of Wales. In America he painted six Presidents. In 1807 he settled in Boston, where he afterwards died.

201. Washington.

Athenæum.

"A letter of Stuart's which appeared in the New York *Evening Post*, in 1823, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the date and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne, and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September 1795, to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mount Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished, and when subsequently claimed by Mr. Custis, who offered a premium upon the original price, Stuart excused himself much to the former's dissatisfaction, on the plea that it was a requisite legacy to his children." — *Patrum's Magazine*, 1823.

The second is now in the possession of Mr. Russell Sturgis, London.

202. Martha Washington.

Athenæum.

203. Washington.

From Faneuil Hall.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Deposited with four other portraits in the Museum for safe-keeping, November, 1876.

204. Portrait of Mrs. N. Coffin. *Nathan Appleton.*
 205. Portrait of Washington. (For sale.)
 206. Commodore Hull. *Lent by the Hull family.*
 207. Portrait of Gen. Boyd. *Mme. E. Yvonne del Valle.*
 208. Portrait of Gen. Knox. *From Fenwick Hall.*
 209. Hon. Josiah Quincy, 1772-1864. Mayor of Boston,
 1823-1829.

Presented by his daughter, Miss Eliza Susan Quincy.

J. B. GREUZE.

210. Portrait of Franklin. *Athenæum.*

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy.
 Worked in New York and Boston, and afterwards was
 for many years the leading American portrait painter
 in Rome. Now resides in New York.

211. Portrait of John Quincy Adams. *From Fenwick Hall.*

JOHN NEAGLE: b. 1799; d. 1865.

A portrait painter comparatively self-taught. Began the
 practice of the higher branches of his profession in 1818
 in Philadelphia, settling in Lexington, Ky., and finally
 in New Orleans. He was a son-in-law of the artist
 Sully, from whom, in early life, he received much
 encouragement and help.

212. Portrait of Gilbert Stuart. *Athenæum.*

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at
 Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he
 entered the Royal Academy of London. His first work
 of importance, "The Dead Man Revived," gained a
 prize of two hundred guineas from the British Institute,
 and was purchased by the Philadelphia Academy of Fine
 Arts. In 1818 he opened a studio in Boston.

213. Elijah fed by Ravens. Gift of Mrs. and Miss Hooper.
 214. Head of a Jew. *Athenæum.*
 215. Isaac of York. *Athenæum.*
 216. Florimel. *Mrs. Baldwin.*

217. Shepherd Boy.	<i>Mrs. R. C. Hooper.</i>
218. Rosalie.	<i>Nathan Appleton</i>
219. Polyphemus.	<i>Mrs. Baldwin.</i>
220. Portrait of Benjamin West.	<i>Athenarum.</i>
221. Landscape.	<i>Athenaeum.</i>
222. Portrait of John Harris.	Gift of Miss Harris.
223. Pilot Boat in a Storm.	Purchased.

F. WALKER.

224. Portrait of Washington Allston. Painted in London about 1807. Bequest of John E. Allston.

ALBERT CUYP: b. at Dordt, 1620; date of death unknown, but still living in 1683.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

225. Cuyp's Daughter. Sumner bequest.

ADRIAN VAN DER VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672.

Dutch school. A pupil of Wynants. He was much occupied in inserting figures in the pictures of landscape painters of his school.

226. Sea Piece. Presented by Stephen H. Perkins.

GERARD DOTW: b. Leyden, 1613; d. Leyden, 1675.

One of the most celebrated of the Dutch genre painters. He attained wonderful mastery of execution, and his works are remarkable for high finish and lightness of handling.

227. The Lace-Maker. Sumner bequest

RUYSDAEL.

228. *C. F. Shimmin.*

A. VAN OSTADE: b. Haarlem, 1619; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

229. Dutch Boats. *C. W. Galloupe.*

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

230. The Broken Pitcher. — *C. W. Galloupe.*

DAVID TENIERS (the younger): b. at Antwerp, 1610; d. Brussels, 1694.

A pupil of his father, and afterwards of Adrien Brauer and of Rubens. Became principal painter to the Archduke Leopold, governor of the Netherlands; and was also largely employed by the king of Spain. His works are exceedingly numerous, but are nevertheless held in the highest estimation, and command very large prices.

231. The Alchemist. — *Francis Brooks.*

232. Landscape and figures. — *Francis Brooks.*

G. TRUMBULL. (See No. 264)

233. The Sortie of Gibraltar. — *Athenaeum.*

234. The Death of Hector. — *Athenaeum.*

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600-1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never

properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

225. Bacchus with Attendant Fawn and Satyr.

236. Head of a Lion.

T. G. Appleton.

VANDYKE. Attributed to

237. Rinaldo in the Garden of Armida. (For sale.)

Jas. O. Sargent.

LUCAS KRANACH: b. Bamberg, 1472; d. Weimar, 1533.

German school. His family name was Sander, but according to the usage of his time he took the name of his native city. Court painter of Saxony. Friend and follower of Luther, and forty-four years burgomaster of Wittemberg.

238. Deposition from the Cross. Sumner bequest.

DAVID VINCKENBOOMS: b. at Mechlin, 1578; d. Amsterdam, 1629.

He painted landscapes of a small size in the style of Savery and Brueghel. He occasionally painted historical subjects, in which the landscape serves as the background.

239. A Fight with Death. Sumner bequest.

AFTER HANS HOLBEIN (?).

240. Portrait. Sumner bequest.

SASSOFERRATO (Giovanni Battista Salvi): b. at Sassoferato, 1605; d. 1685.

Pupil of his father, and belongs to the school of the imitators of the Caracci.

241. Madonna and Child.

Francis Brooks.

AFTER REMBRANDT.

242. Portrait of himself.

Athenaeum.

GUERCINO: b. at Cento, near Bologna, 1592; d. Bologna, 1666.

He was self-taught, and after studying some time at Bologna and Venice, he went to Rome, where he became an imitator of the style of Caravaggio. His masterpiece is the great picture of the Burial of Saint Petronilla, in the Capitol, Rome.

243. Ecce Homo.

Francis Brooks.

244. Sta. Barbara.

Francis Brooks.

ASCRIBED TO TINTORETTO (Giovanni Robusti, called il Tintoretto): b. Venice, 1512; d. 1594.

245. Head of a Man.

Bogest of S. H. Perkins.

FRA BARTOLOMEO (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Rossell; studied the antiquities of the Medici's Gardens, and especially the works of Leonarid da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with his inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

246. Saints in Adoration, part of a predella.

Mrs. Jackson.

ANNIBALE CARACCI: b. Bologna, 1590; d. 1660.

His cousin, Ludovico Caracci, who was five years his senior, was his only master. In 1580 he remained at Parma three years, studying the works of Correggio. In 1589 the three Caracci opened their academy at Bologna. In 1600 he was invited to Rome by Cardinal

Farnese, to decorate the ceiling of the Farnese Palace,—his most extensive work.

247. The Holy Family.

Lent by Mr. George Walker, of Springfield, Mass.

HANS HOLBEIN: b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1526. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

248. A Donor and his two patron Saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipzig, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life

can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

CIMA DA CONEGLIANO.

249. Madonna and Child.

C. F. Shimmin.

FROM THE RINUCCINI GALLERY.

250. Libyan Sibyl.

Miss C. C. Brown.

CAV. FRANCESCO SOLIMENA.

251. Marriage of the Virgin. (For sale.)

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

252. Copy of Madonna del San Sisto.

Bequest of S. H. Perkins.

JEAN BAPTISTE GREEZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

253. Chapeau Blanc.

Athenæum. Dowse Collection.

254. Children's Heads.

Francis Brooks.

BARTOLOMEO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

255. A Pietà, with Paintings of Saints on Panels.

Signed, and dated 1455.

Q. A. Shaw.

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian states.

256. The Scourging of Christ. *Q. A. Shaw.*

ARY SCHEFFER.

260. Dante and pupil meeting Homer. *Chas. C. Perkins.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

261. Judge Edmund Quincy.

SMIBERT OR COPLEY.(?)

263. Portrait of Hannah Colman. *Henry Davenport.*

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut, after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1791 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

- 264-5. Portraits of Mr. and Mrs. Stephen Minot.

Miss Minot.

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1771, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

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| 266. | Portrait of Patrick Tracy, 1711-1789. | <i>P. T. Jackson.</i> |
| 267. | Portrait of Mrs. John Powell (Miss Anna Durmer).
(For sale.) | <i>F. W. Loring.</i> |
| 268. | Portrait of Miss Chandler (afterward Mrs. Murray).
(For sale.) | <i>Mrs. John Ware.</i> |
| 269. | John Hancock. | <i>From Faneuil Hall.</i> |
| 270. | Samuel Adams. | <i>From Faneuil Hall.</i> |
| 271. | Portrait of Col. Josiah Quincy, | 1775.
<i>The Misses Quincy.</i> |
| 272. | Portrait of Robert Hooper. | <i>Mrs. R. C. Hooper.</i> |

CHESTER HARDING: b. Conway, Mass., 1791; d. 1843.

Began life as a pedler in Western New York; painted signs for some time, and finally, although entirely self-taught, turned his attention to portrait painting, in which branch of the art he became popular and fashion note. He lived in St. Louis, Philadelphia and Boston, and went to London at the height of his fame.

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| 275. | Portrait of Miss Hannah Adams. | <i>Athenaeum.</i> |
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UNKNOWN.

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| 276. | Portrait of Irving. | <i>Athenaeum.</i> |
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JOSEPH AMES: b. New Hampshire, 1810; d. 1872.

Studied in Rome. Opened a studio in Boston, but afterwards settled in New York, where he died.

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| 277. | Portrait of Webster. (For sale.) | <i>Mrs. B. S. Mordton.</i> |
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G. STUART NEWTON: b. 1791, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

278. John Adams. *Athenæum.*

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivaled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Paul VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

279. Portrait of Benj. West. Bequest of S. H. Perkins.

SIR PETER LELY.

280. Portrait of Sir Charles Hobby. *Athenæum.*

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He exhibited altogether two hundred and forty-five works at the Royal Academy.

281. The Banished Lord. Bequest of S. H. Perkins.

282. Portrait of Miss Louisa Pyne.

Presented by Thos. G. Appleton.

SIR PETER LILY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II." at Hampton Court Palace, are among the best preserved of his works.

283. Portrait of a Man in Armor. *William W. Greenough.*

JOHN CONSTABLE: b. England, 1776; R. A., 1829; d. 1837.

"His landscapes are conspicuous for their simplicity of subject, and he was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes."

284. Richmond Castle.

T. G. Appleton.

J. L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

285. (A Study.) Hector drawn at the Chariot of Achilles.

Gift of Mrs. E. D. Cheney.

IN THE HALL.

WASHINGTON ALLSTON.

301. Belshazzar's Feast.

Athenæum.

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portrait painter in Philadelphia.

In 1760 he went to Rome, and remained in Italy three years, at the end of which time he settled in England. He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

302. King Lear.

Athenæum.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and of Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

305. Judith. (A copy.)

Athenæum.

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

306. Eberhart, Count of Würtemberg, mourning over the body of his son.

Athenæum.

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

309. Roman Picture Gallery.

Athenæum.

310. Interior of St. Peter's.

Athenæum.

311. Copy of a Landscape by Ruysdael, and figures by Berghem.

Athenæum.

EMMANUEL LEUTZE: b. in Würtemberg.

He came in childhood to America; of the Düsseldorf School.

314. Storming of Teocalli, Mexico. *Amos Binney.*

P. R. MORRIS, R. A.: b. England, 1836.

316. Deer. (For sale.) *Mrs. F. Gibbs.*

WILLIAM ETTY, R. A.: b. 1789; d. 1849.

317. Festival of Flora. (For sale.) *Mrs. F. Gibbs.*

RICHARD REDGRAVE, R. A.: b. England, 1804.

318. The Lost Path. (For sale.) *Mrs. F. Gibbs.*

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

- 323, 324. L'Aller et le Retour du Marché.

Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

325. Flower Piece.

Athenæum.

AFTER RAPHAEL.

327. Madonna della Seggiola.

Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1690; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

329. The Ferry.

Presented by the heirs of the late J. A. Blanchard.

CHARLES LE BRUN: b. Paris, 1619; d. 1690.

A *protégé* of Chancellor Seguier, who assisted in his education and sent him to Rome with Poussin in 1642, where he remained four years, and then returning to Paris he painted a very large number of works. He took an active part in the formation of the Royal Academy of Painting and Sculpture in 1648, and occupied all the posts of honor in this celebrated institution. In 1660 he was appointed by Colbert to be director of the Gobelins Tapestry Works, and furnished the designs which were there executed. He was made court painter to Louis XIV. in 1662, in consequence of his success in painting subjects drawn from the life of Alexander, which were executed in tapestry. In 1666 he profited by his great favor with Louis XIV. to obtain the establishment of a French school at Rome. He executed an enormous number of decorative paintings, many of them on the largest scale.

330. Alexander and Thalestris.

J. G. Farwell.

CARLO MARATTA: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

331. Christ and the Woman of Samaria.

Athenæum.

340 to 391. THE DOWSE COLLECTION OF WATER-COLORS.

Chiefly copies of the Old Masters. The titles and names of the artists are given. Bequeathed to the Athenæum by the late Thomas Dowse.

IN THE WATER-COLOR ROOM

ARE EXHIBITED A NUMBER OF PASTELS AND
CHARCOAL DRAWINGS BY

WILLIAM MORRIS HUNT.

ALSO, A SERIES OF DRAWINGS AND WATER-
COLORS BY

JOHN RUSKIN,

PLACED ON EXHIBITION BY PROF. CHARLES ELIOT NORTON.
OF THESE A SEPARATE CATALOGUE IS PUBLISHED.

ENGRAVING ROOMS.

ON THE WALLS.

PAUL DELAROCHE. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. Titania's Court, an outline.

WASHINGTON ALLSTON. Marine, in chalk.

NINE SPECIMENS OF CHINESE ENGRAVING. Presented by Mr. A. A. Hayes, Jr.

FRANCIS SEYMOUR HADEN. Etching of the Calais Pier, after J. M. W. Turner. *Gray Collection.*

JAPANESE DRAWING OF A CROW in India ink.

The ENGRAVINGS bequeathed by MR. CHARLES SUMNER are hung upon the walls of the Western room.

CASES 1 TO 9.

ETCHINGS BY REMBRANDT, 1608-1669. *Gray Collection.*

CASE 1. *Ecce Homo.* B. 77. M. 200.

First state of the finished plate. The right cheek of the head above that of the man holding the reed is only etched with a single stroke. "Extremely rare." (Claussin & Wilson.)

CASE 2. The Deposition from the Cross. B. 81. II. M. 187.

CASE 3. Coppenol. The large portrait. B. 283. II. M 174. Superb impression; very rich.

Lieven Van Coppenol, born in 1598, was a writing-master in Amsterdam.

CASE 4. Our Lord crucified between the Two Thieves. "The Three Crosses." B. 78. III. M. 235.

"The moment represented is the conclusion of the three hours' agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master."

CASE 5.—"The Burgomaster Six." B. 285, between I. and II. M. 159.

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr. J. P. Six, of Amsterdam. As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction, but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

Jan Six, whose name is inseparably connected with that of Rembrandt, was born 1618, became Burgomaster of Amsterdam in 1691, and died 1700.

CASE 6. Christ Healing the Sick. Called the Hundred-Guilder Piece. B. 74. I. M. 224.

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the background over the Saviour's head.

The Same. B. 74. II.

With additional work by Rembrandt before the retouch of Capt. Baillie. The additional shading of the background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins, but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

CASE 8. The Three Trees.

Charming and brilliant impression, with burr in the sky, but with an artificial margin.

CASES 10 TO 19.

The copperplate engravings of ALBRECHT DÜRER, 1471-1528.
Gray Collection.

CASE 10. Adam and Eve. Brilliant early impression of deep black color, and with the strong shading on the neck, of Eve.

CASE 12. The Little Passion on copper. 16 plates.

CASE 14. Melancholia. Two fine and powerful impressions.

CASE 16. Knight, Death, and the Devil. Two very fine impressions.

CASES 20, 21.

Etchings by JAMES WHISTLER. Born in Lowell, Mass.; lives in London. Thirteen etchings from "Scenes on the Thames." *Gray Collection.*

CASES 22, 23.

F. SEYMOUR HADEN, English etcher. Sixteen etchings from series "Études à l'eau forte," published in Paris. 1865. *Gray Collection.*

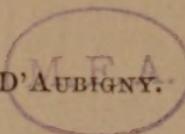
CASE 24.

Modern Etchings. *Boston Athenæum.*

CASE 25.

Scenes in Brittany. Set of thirteen etchings by JAMES WHISTLER. *Boston Athenæum.*

CASE 26.

Fourteen etchings by D'AUBIGNY.  *Museum of Fine Arts.*

CASE 27.

Modern Etchings. *Boston Athenæum.*

CASE 28.

Modern American etchings and woodcuts.

Museum of Fine Arts.

CASES 30 TO 39.

Photographs taken by Adolphe Braun from drawings by the great masters. *Boston Athenæum.*

CASES 41 TO 62.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.